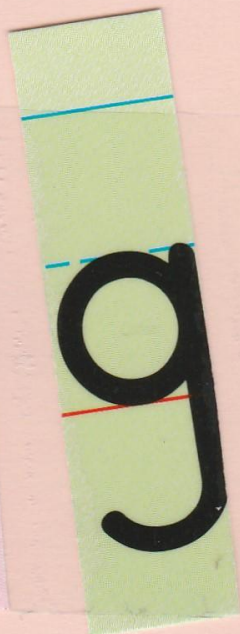
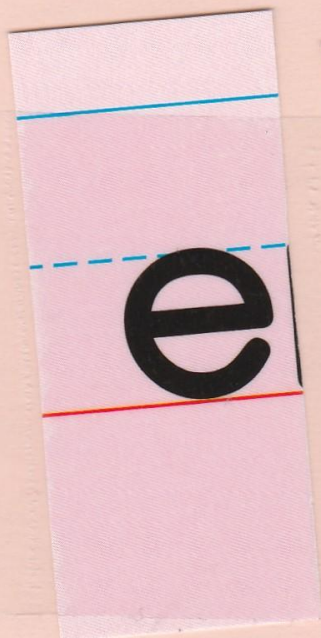


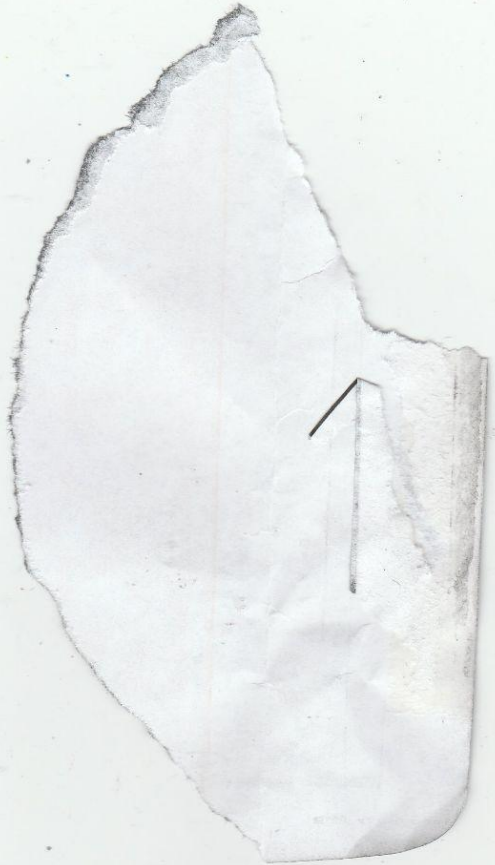
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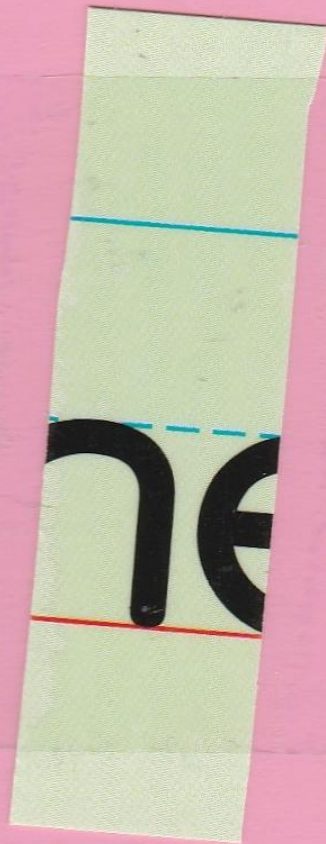
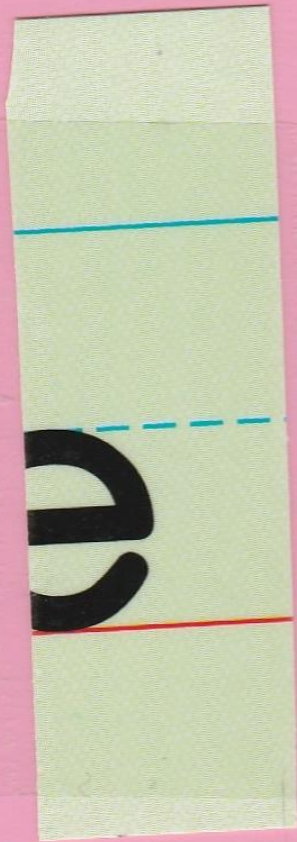
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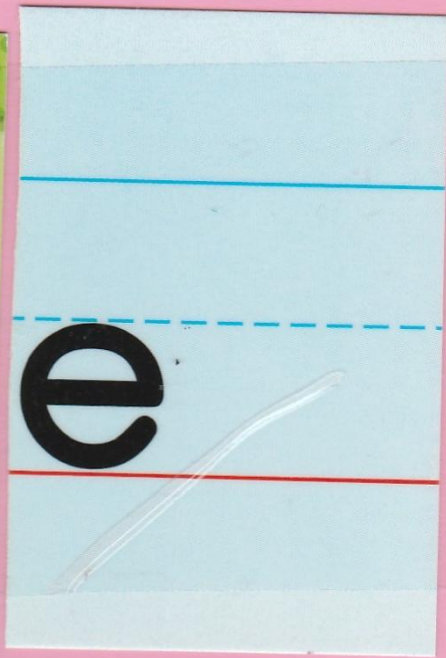
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Since Old English literature was preserved almost entirely by religious houses, it is not surprising that the extant poetry is largely religious. Besides didactic poetry and some close handlings of biblical material, such as Genesis 1

Daniel (from the Junius manuscript), there is in Exodus (from the same source) a heroic picture of Moses as an original and imaginative poet and in "Judith" (from the Beowulf manuscript) a colourful apocryphal story. Heroic tradition also influenced "Elene" and "Juliana" by Cynewulf, and two other poems of his are extant, "The Fates of the Apostles" and "The Ascension" ("Crist" II).

All his work was marked by clarity and metrical skill, using rhyme as an additional ornament. By far the most remarkable religious poem was "The Dream of the Rood," with its moving account of the crucifixion placed in a dream framework in which the dreamer sees the cross dominating the universe; in depth of feeling and expression this is one of the greatest religious poems.

The terms lyric and elegiac are applied to The Exeter Book poems, "The Wanderer," "The Seafarer," "The Ruin," "The Wife's Complaint," "The Husband's Message," and "Deor." All were poems written with great power and fold of the sentiments of individuals in typical situations. "Deor" made use of heroic legends, for in it a legendary minstrel consoles himself for loss of his post by remembering how various heroes have passed through affliction to better times. Had The Exeter Book been lost, the existence of this body of sensitive and poignant lyric would never have been suspected.

Only the fragments "Waldere" and "The Fight at Finnesburg" remain to give a glimpse of the dramatic quality of heroic narrative poetry. Allusions to such stories were used for various purposes in "Deor" and in *Beowulf*. In this poem, the most important of all that survive, the narrative of the hero's exploits against monsters was placed in a context of the heroic past. *Beowulf* is more than a heroic poem; it has deep religious significance, the monsters being depicted as the enemies of God and the heroes as champions of violence, disloyalty, and ambition being punished by retribution. In diction, vividness, and

The heroic and religious in *Beowulf*

OCT 26 2015

which continued to the death of Edward the Elder in 924. Chronicle writing was in abeyance for some 50 years; and when it was resumed, its writing shared the great advance that characterized the writing of the period after the 10th-century monastic revival, which was one of the great periods of English prose. Its most famous exponents were Abbot Aelfric and Archbishop Wulfstan of York, both in Aethelred's reign. Aelfric wrote in a restrained style of great beauty and elegance, while Wulfstan ranged from impassioned appeal to measured statement of religious truths. Much of the content of the works of this time came from Latin sources but was so handled as to make the results literature in their own right. Bishop Aethelwold of Winchester translated the Benedictine Rule; and the Gospels and parts of the Old Testament were also translated at this time. As a result of all this activity, a remarkable vocabulary developed. Interest in science was shown by Byrhtferth's *Manual* and by Aelfric's *De temporibus*, both based on Bede's scientific works. Finally, some literature of entertainment has come down. Three pieces on marvels in the Beowulf manuscript, a fragmentary *Life of St. Christopher*, *Alexander's Letter to Aristotle*, and *Monsters of the East* were written in indifferent prose, but the Greek romance *Apollonius of Tyre* was lucidly and cogently rendered.

Throughout the period, from the late 7th century on, Latin works were produced; yet it was the creation of a large body of vernacular literature, in verse and prose, that was one of the most remarkable achievements of the Anglo-Saxons, without parallel among other European races of early times. The excellent writing of the *Chronicle* continued, and great activity in the production of manuscripts, some of them beautifully illuminated, was maintained throughout the 11th century. In literature (as in several other respects) the civilization of the Anglo-Saxons was superior to that of the Normans, who conquered

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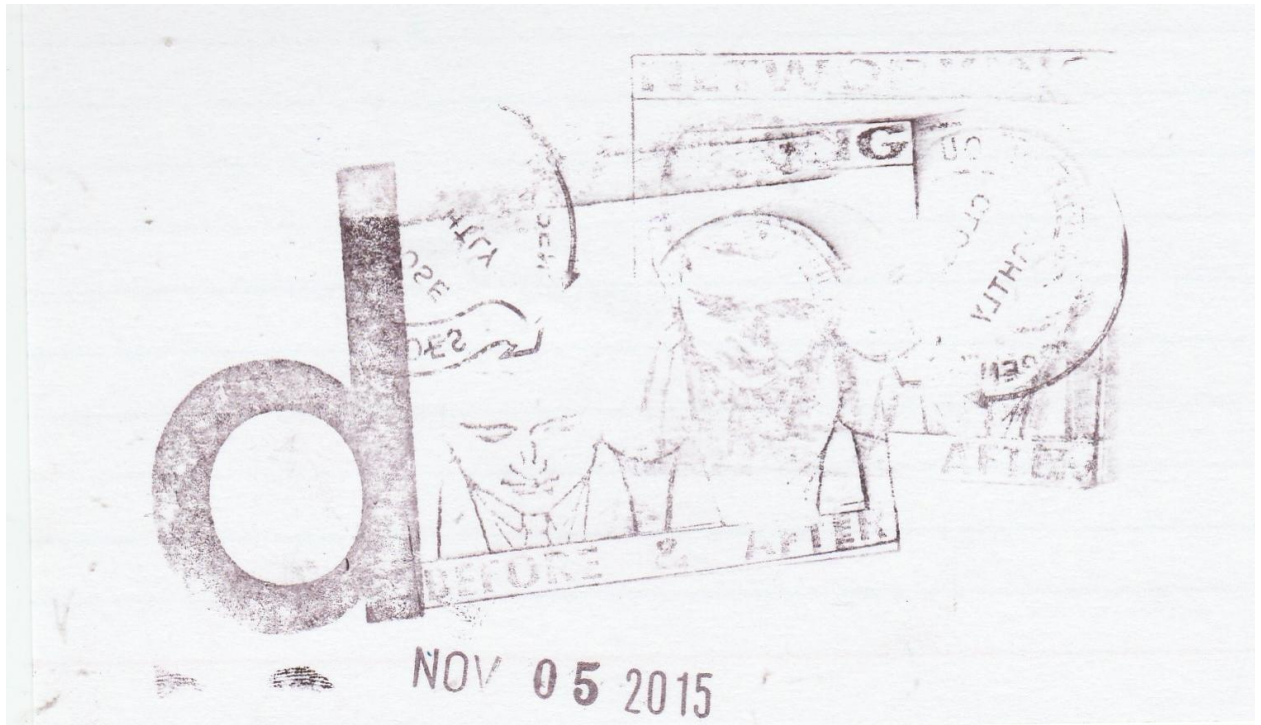
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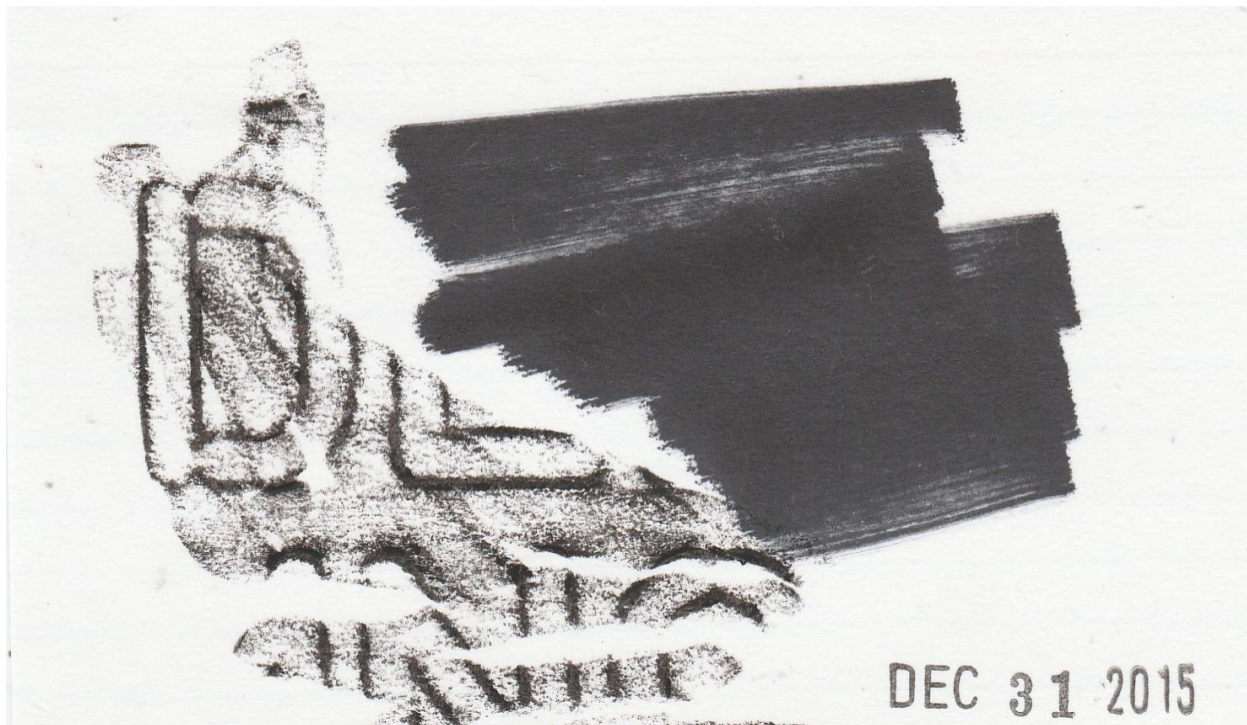
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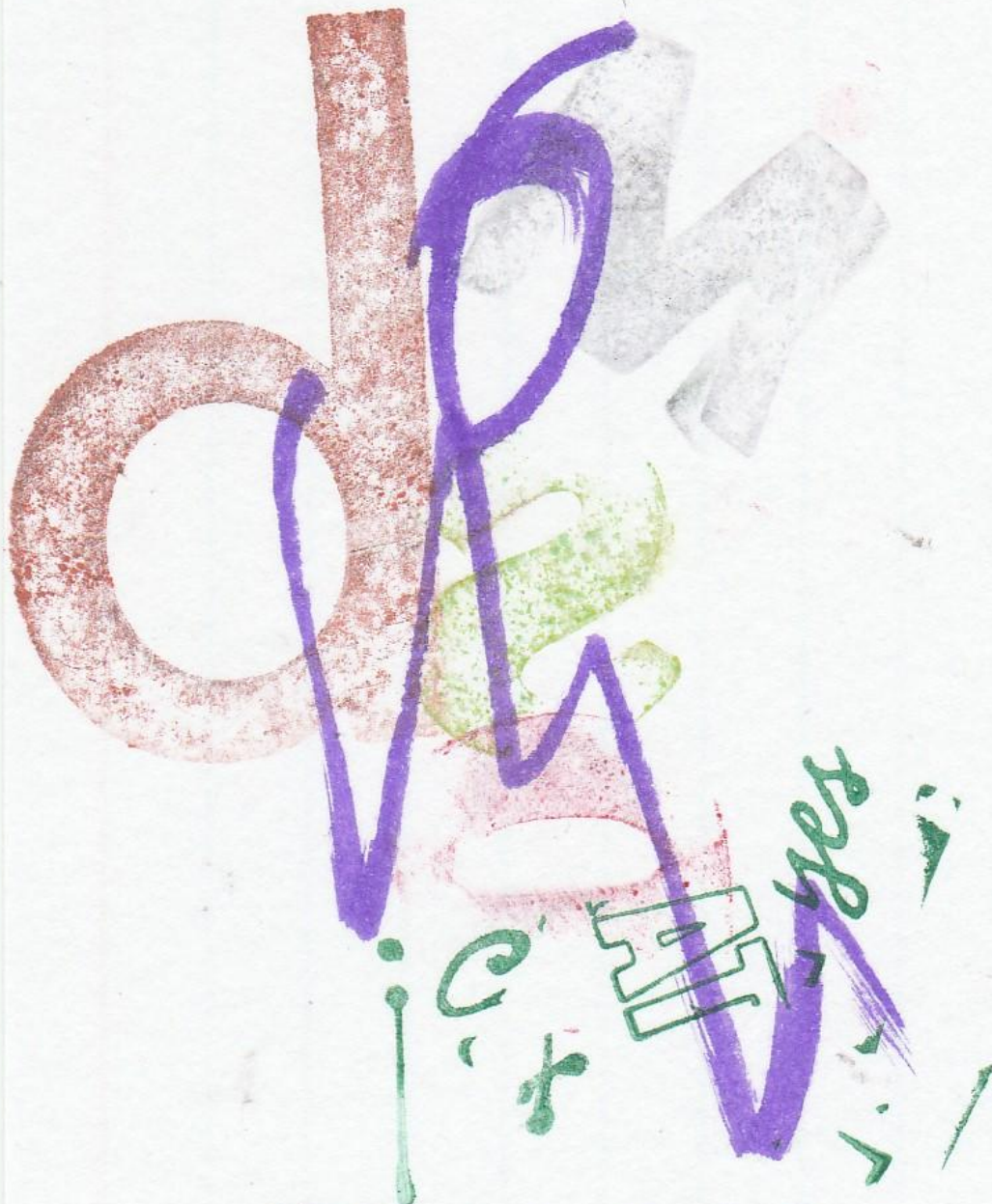








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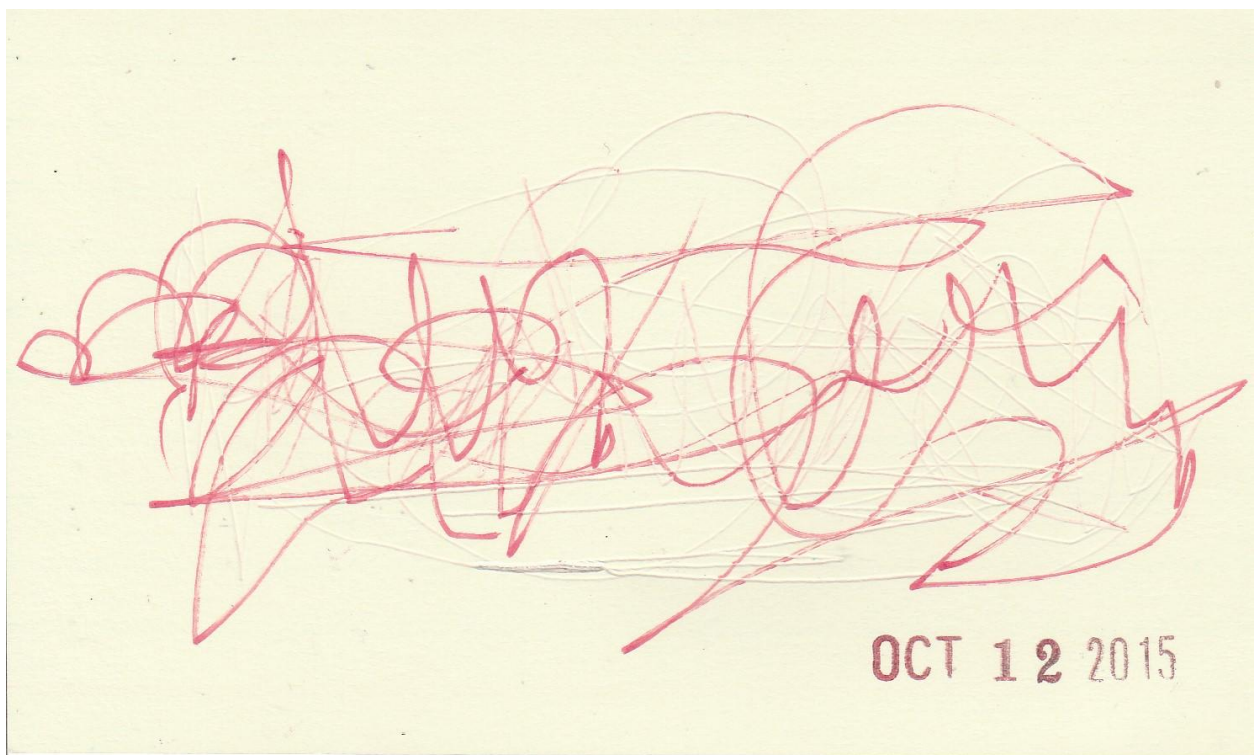
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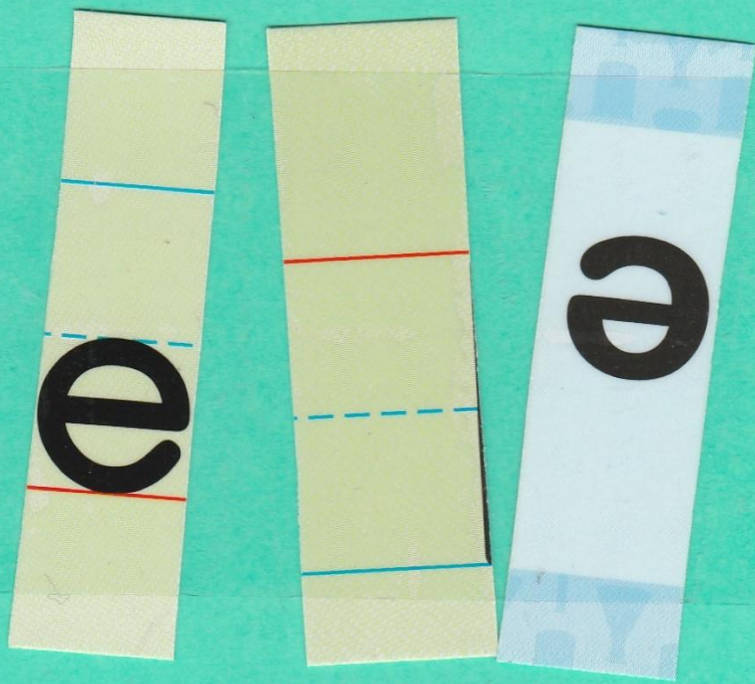


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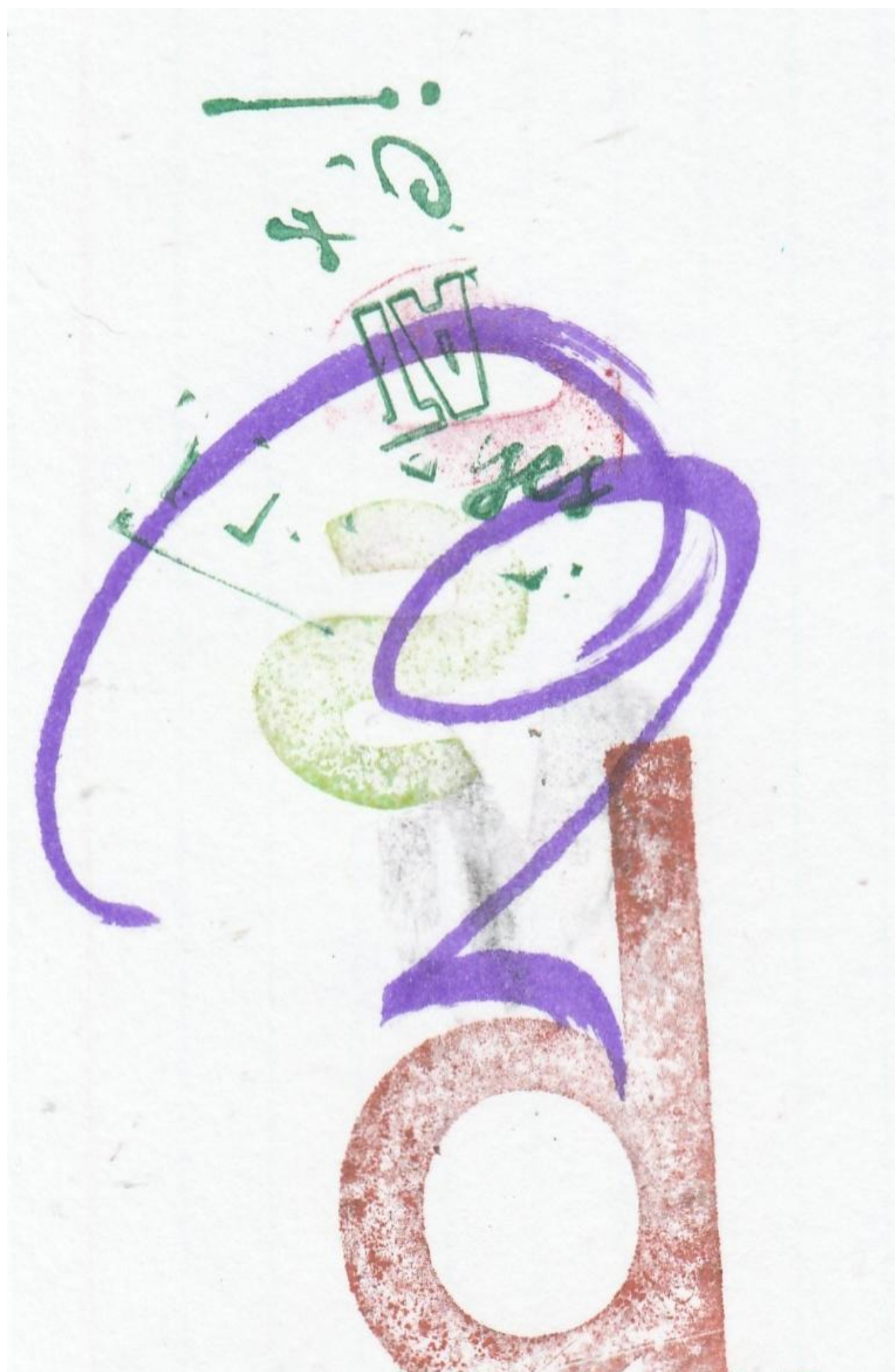


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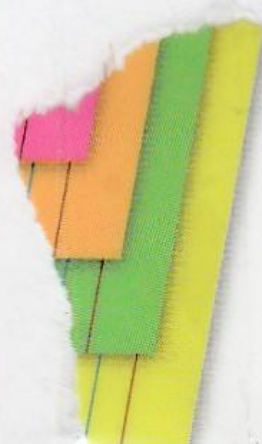
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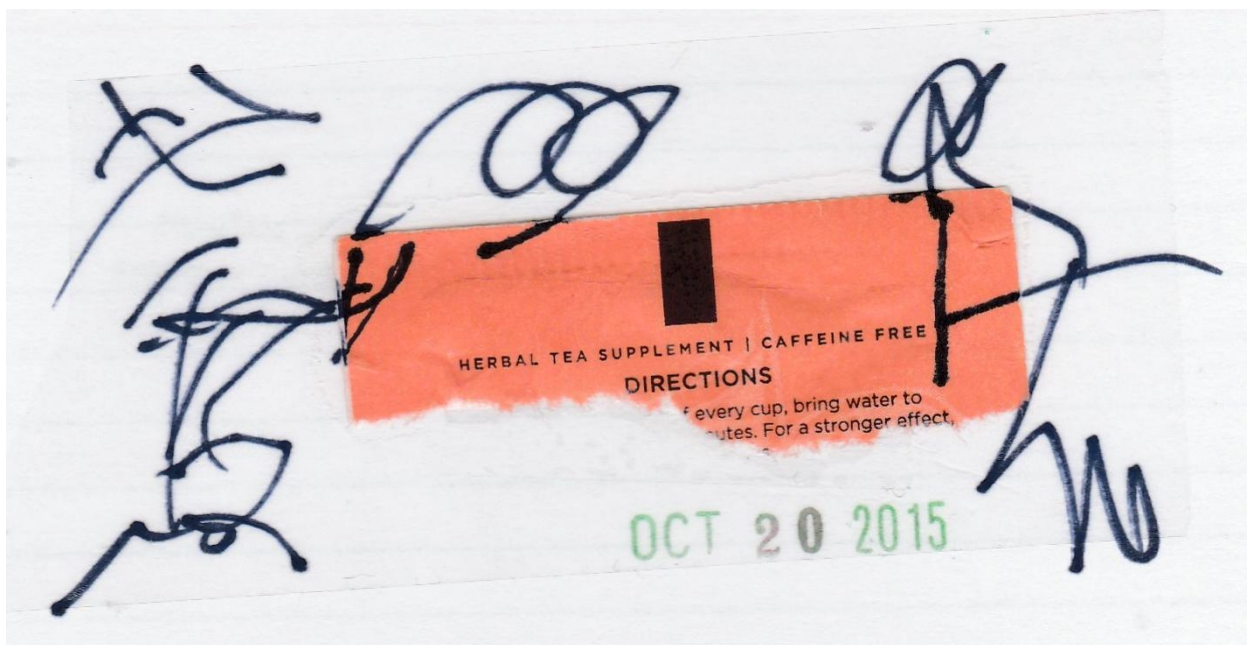
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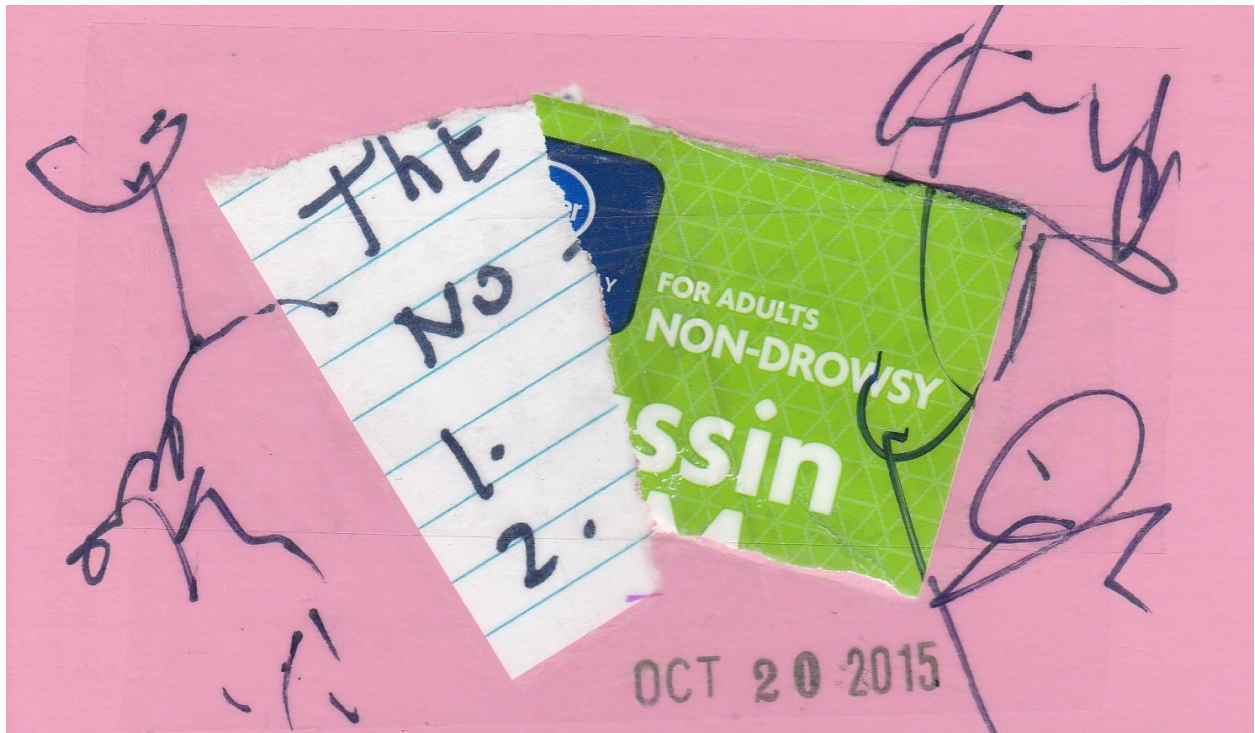
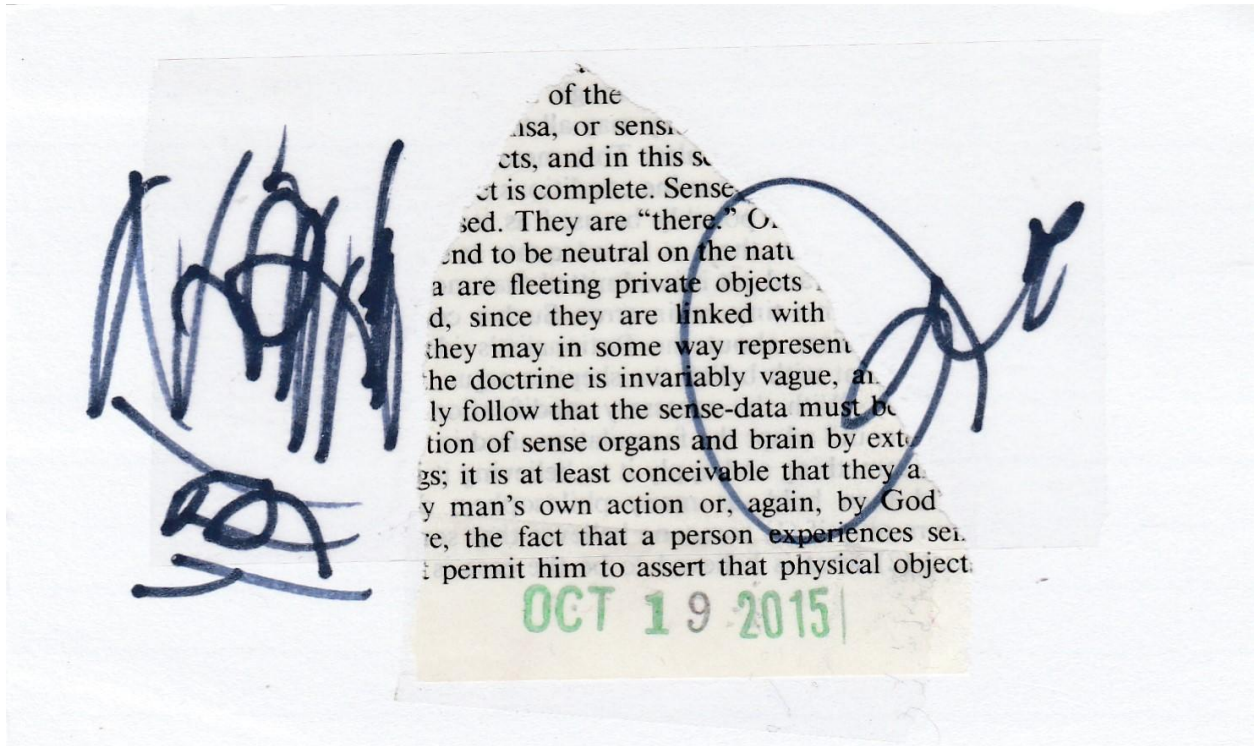
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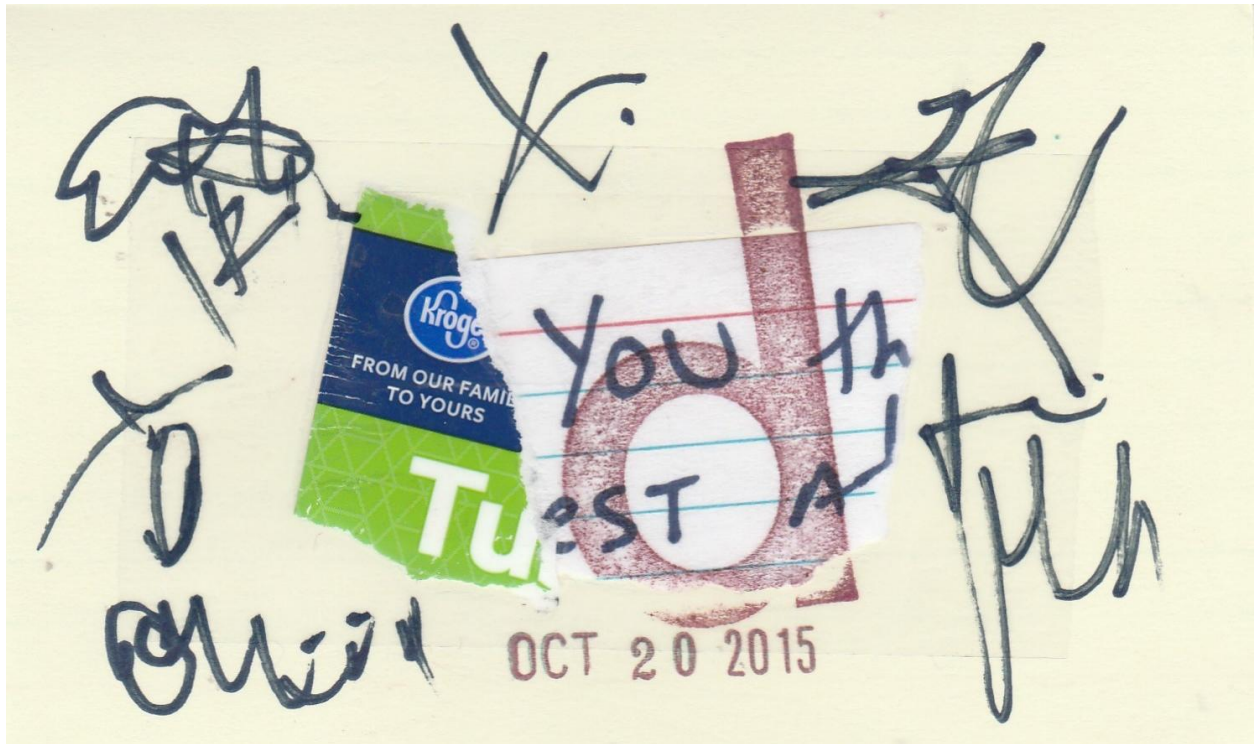
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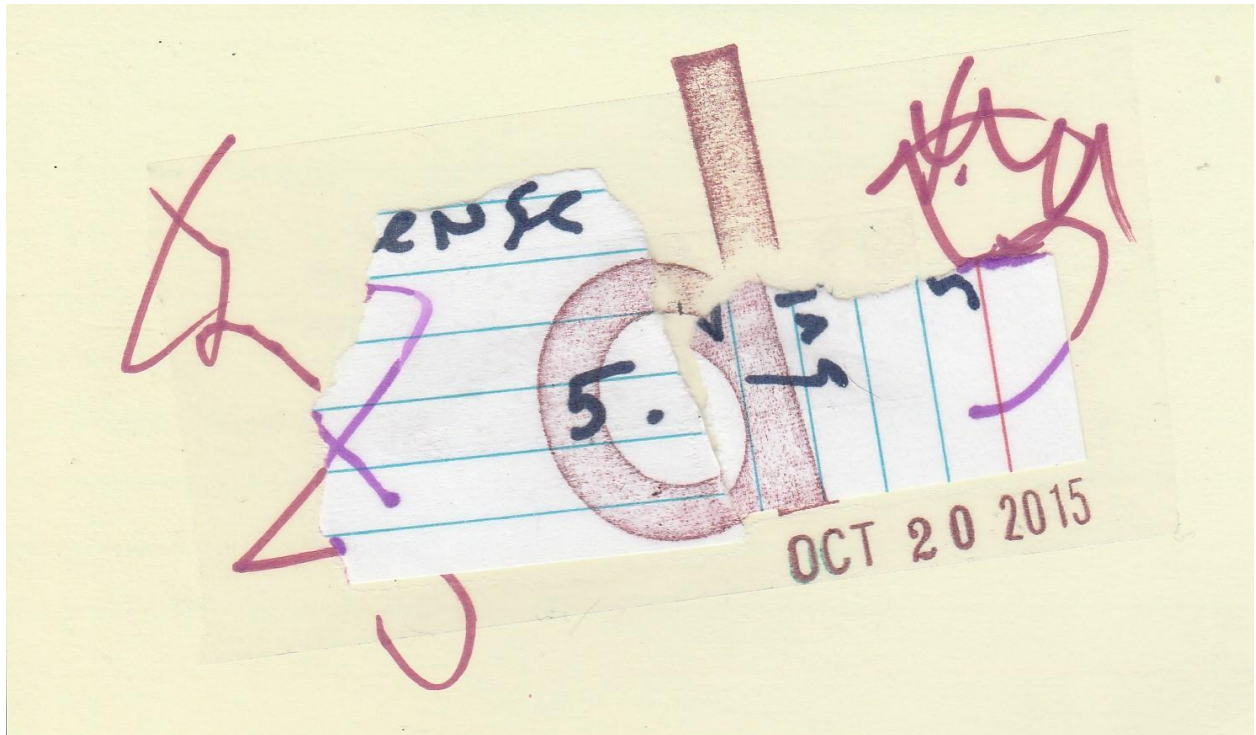
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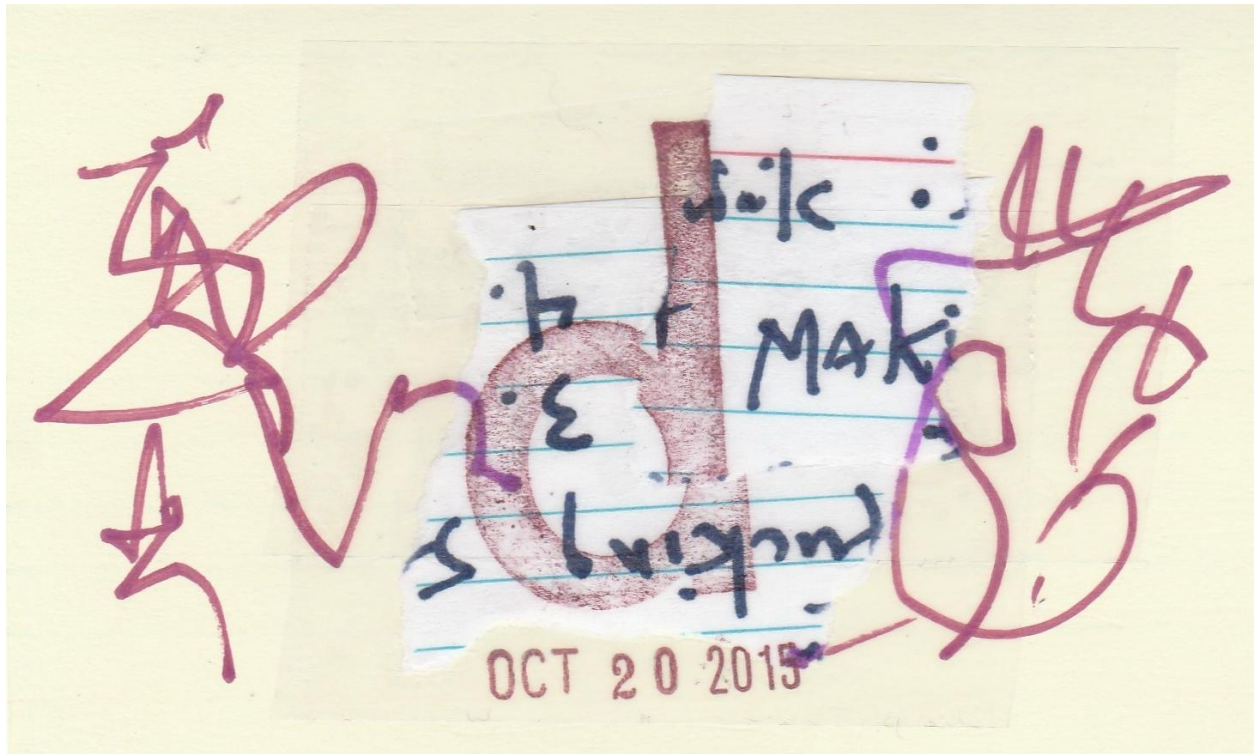
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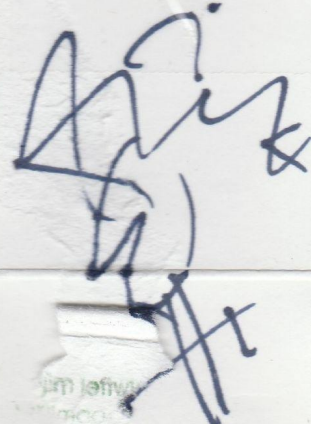
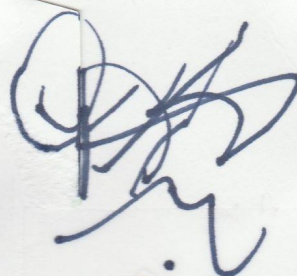
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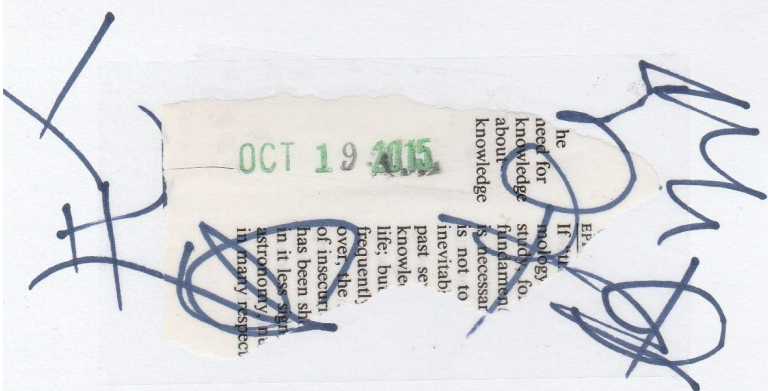
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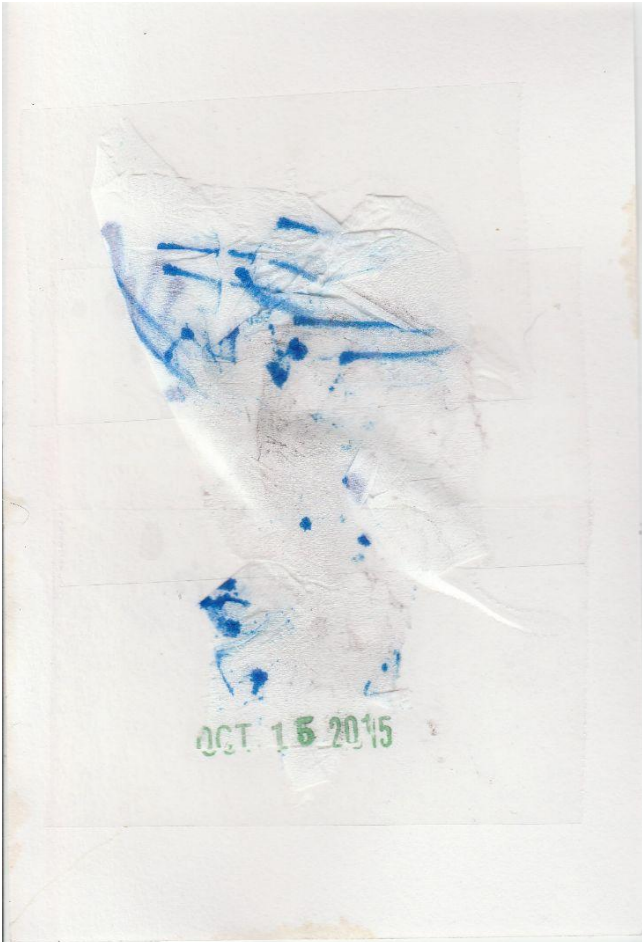
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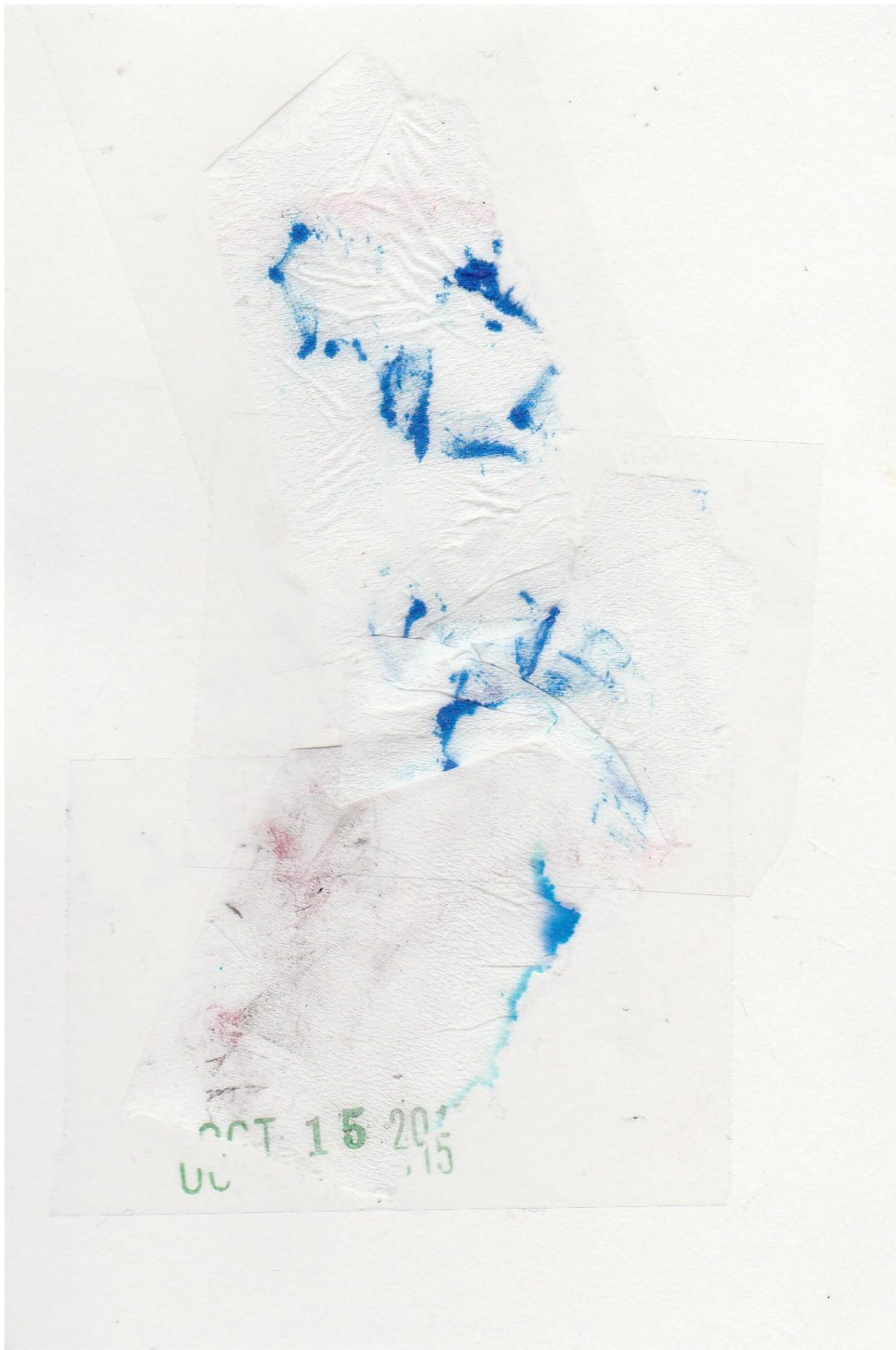
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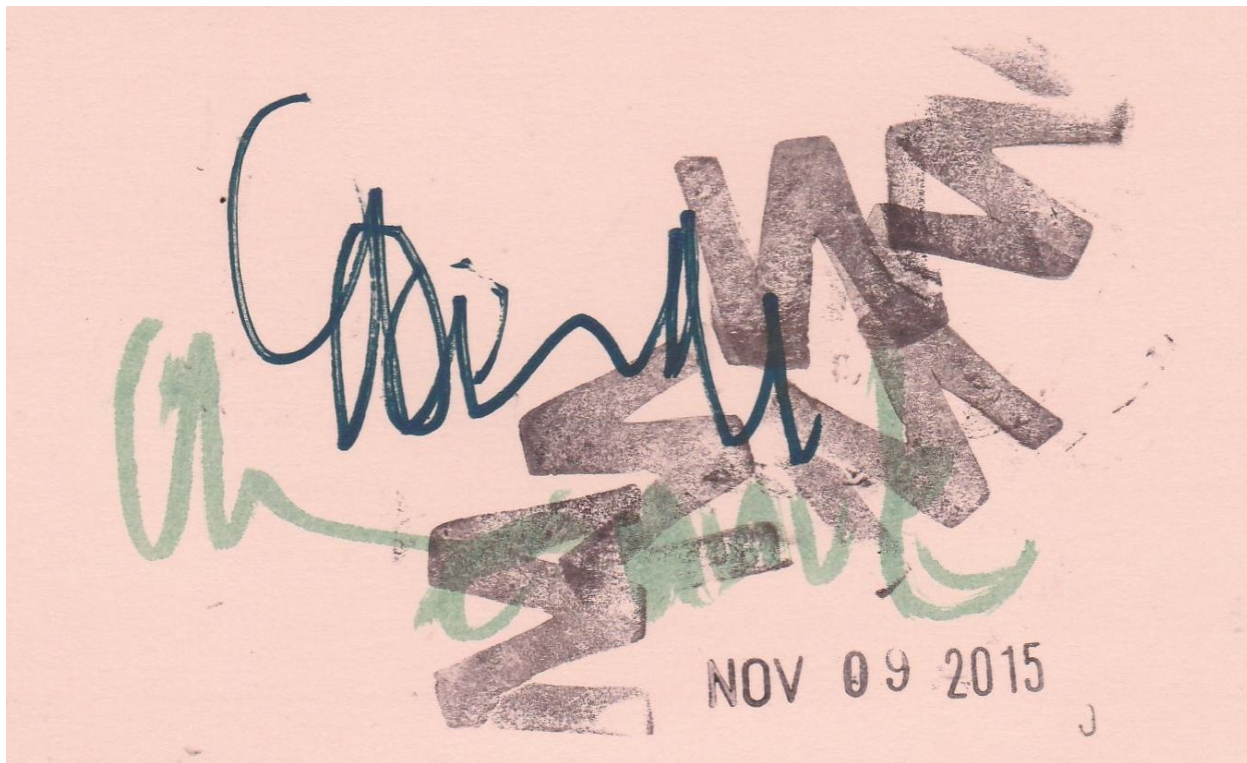




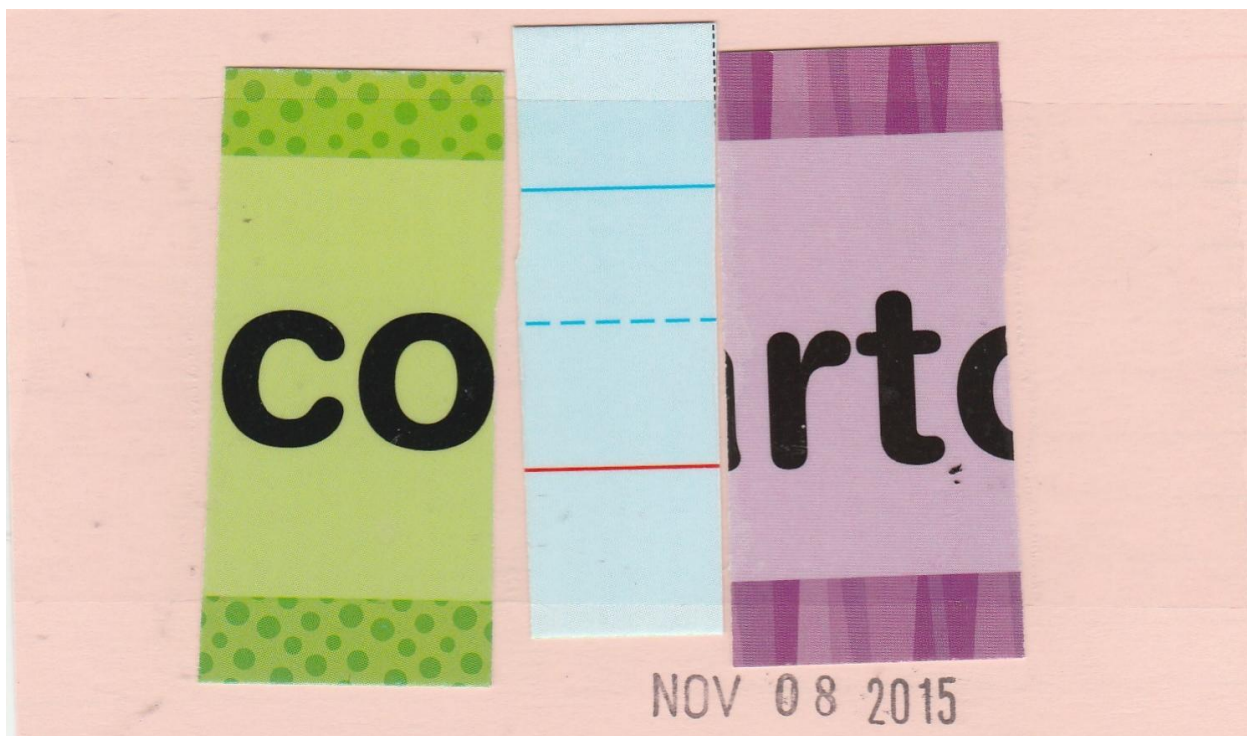
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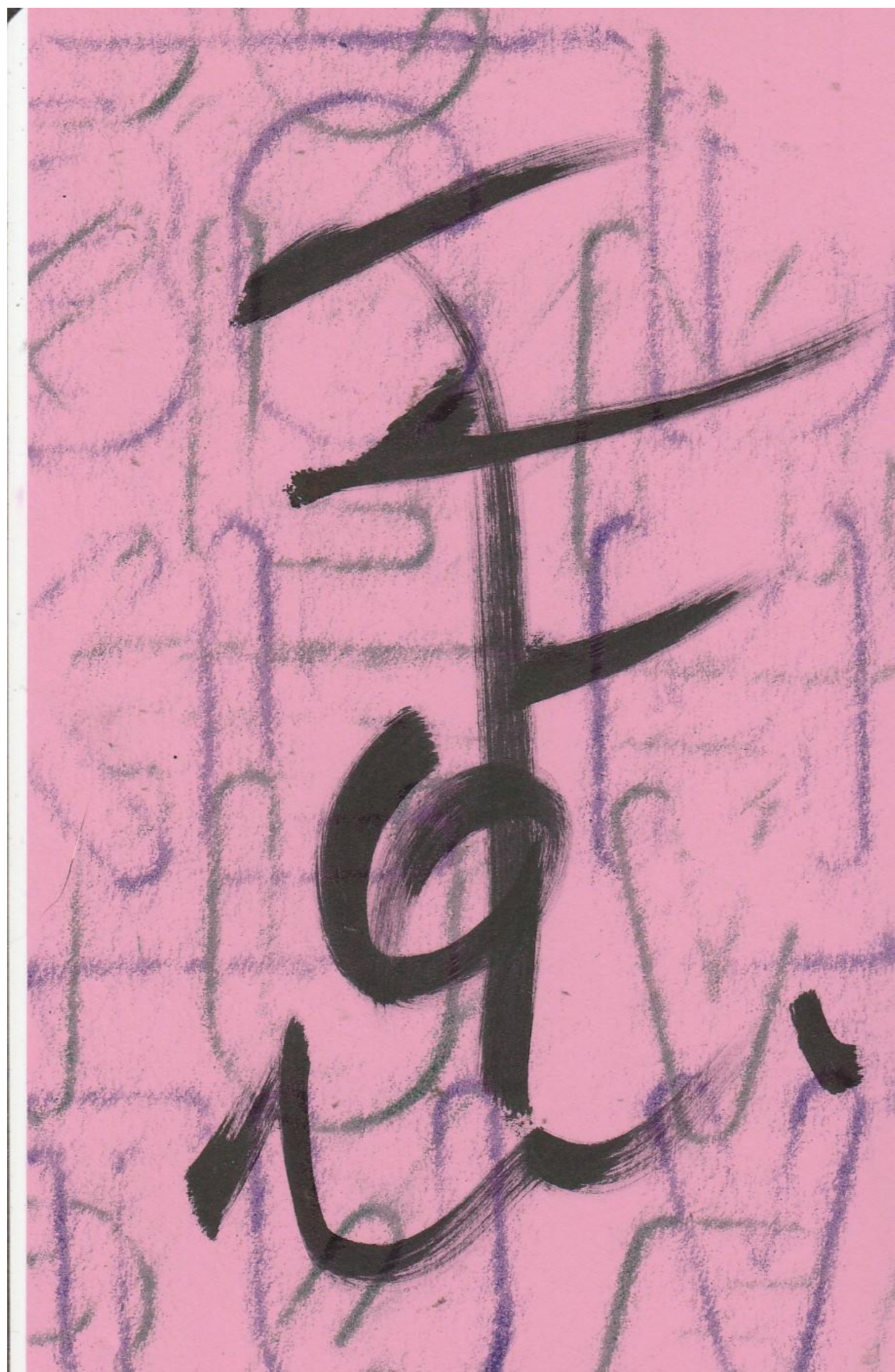
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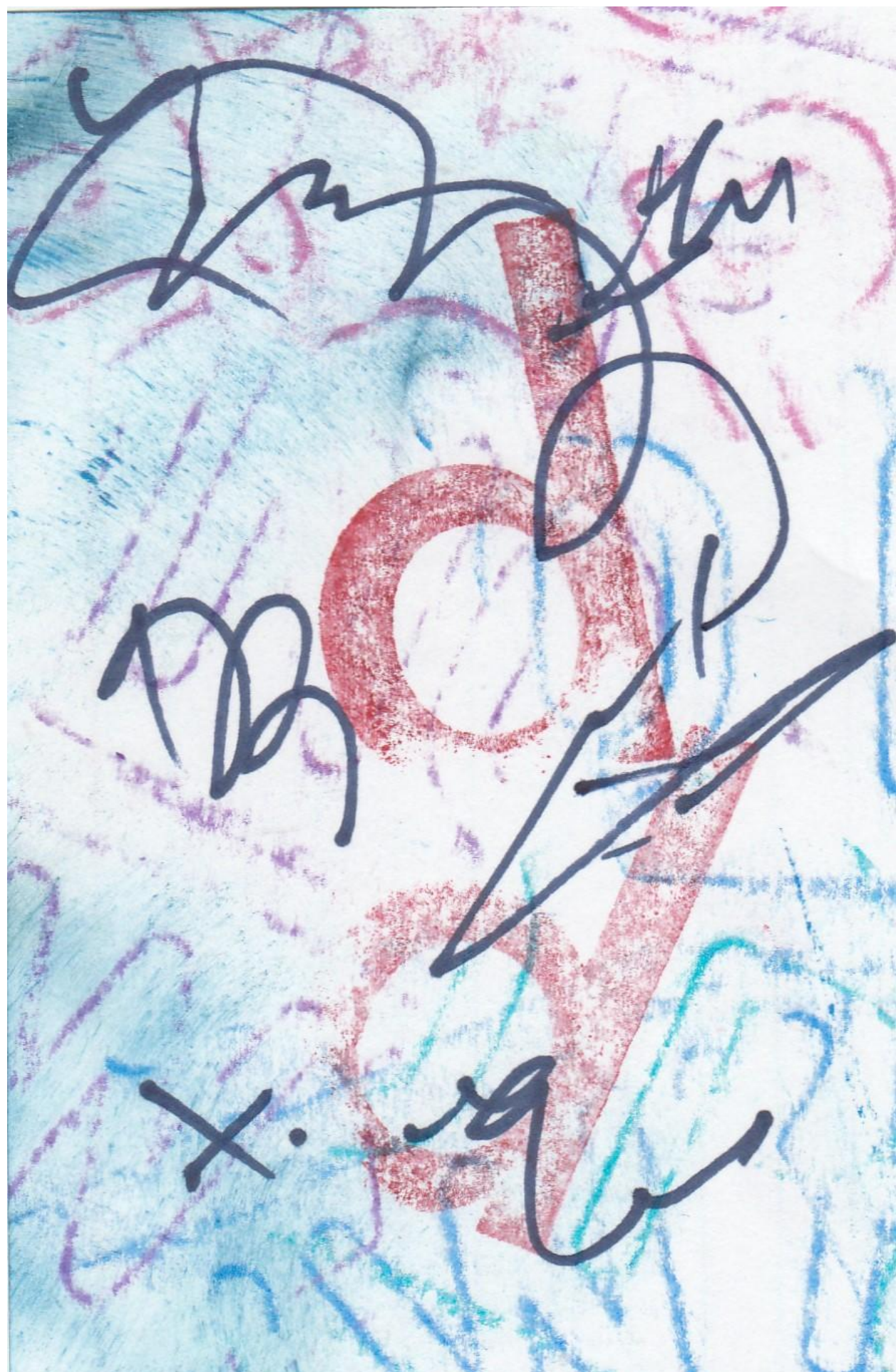
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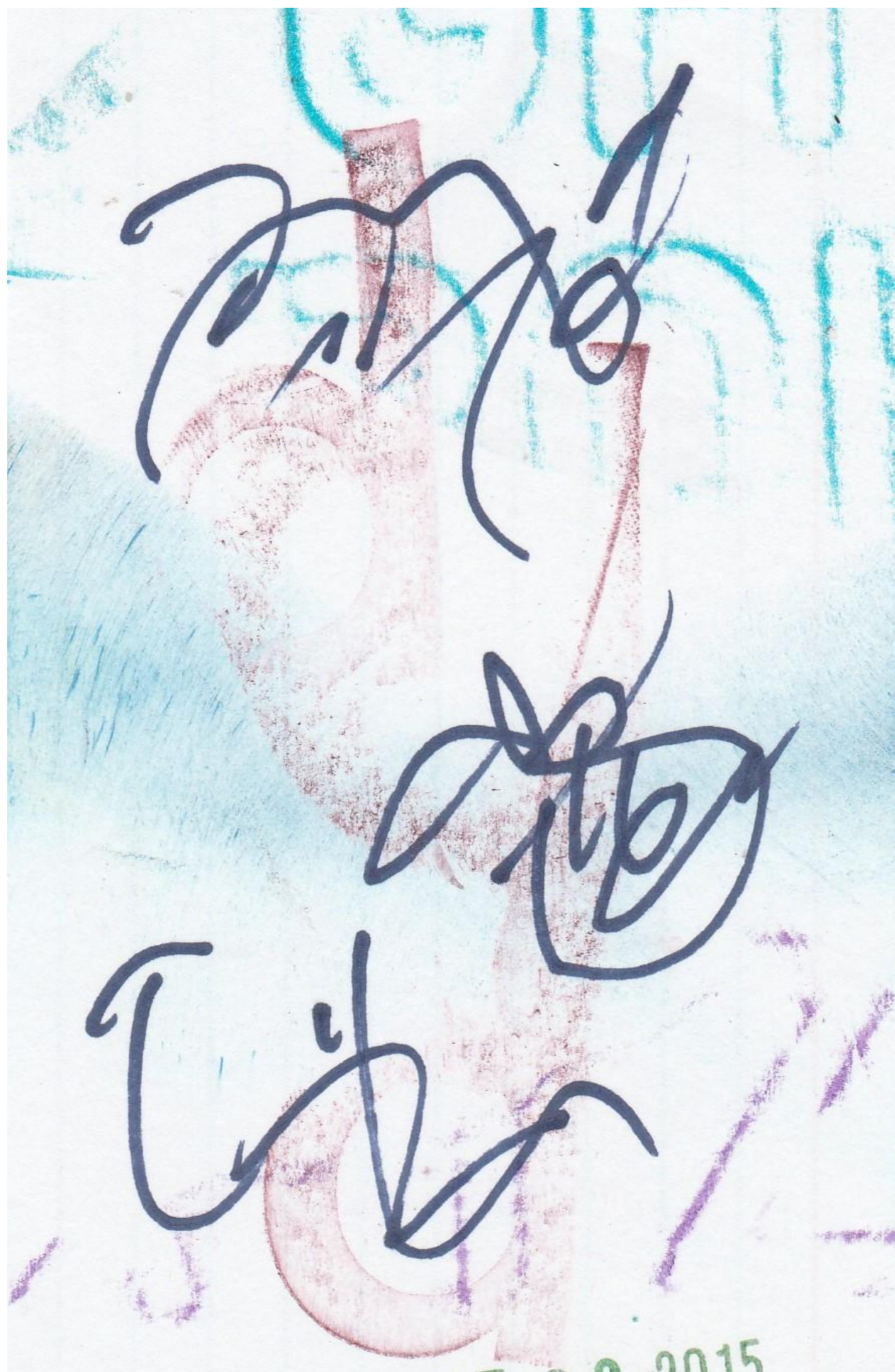
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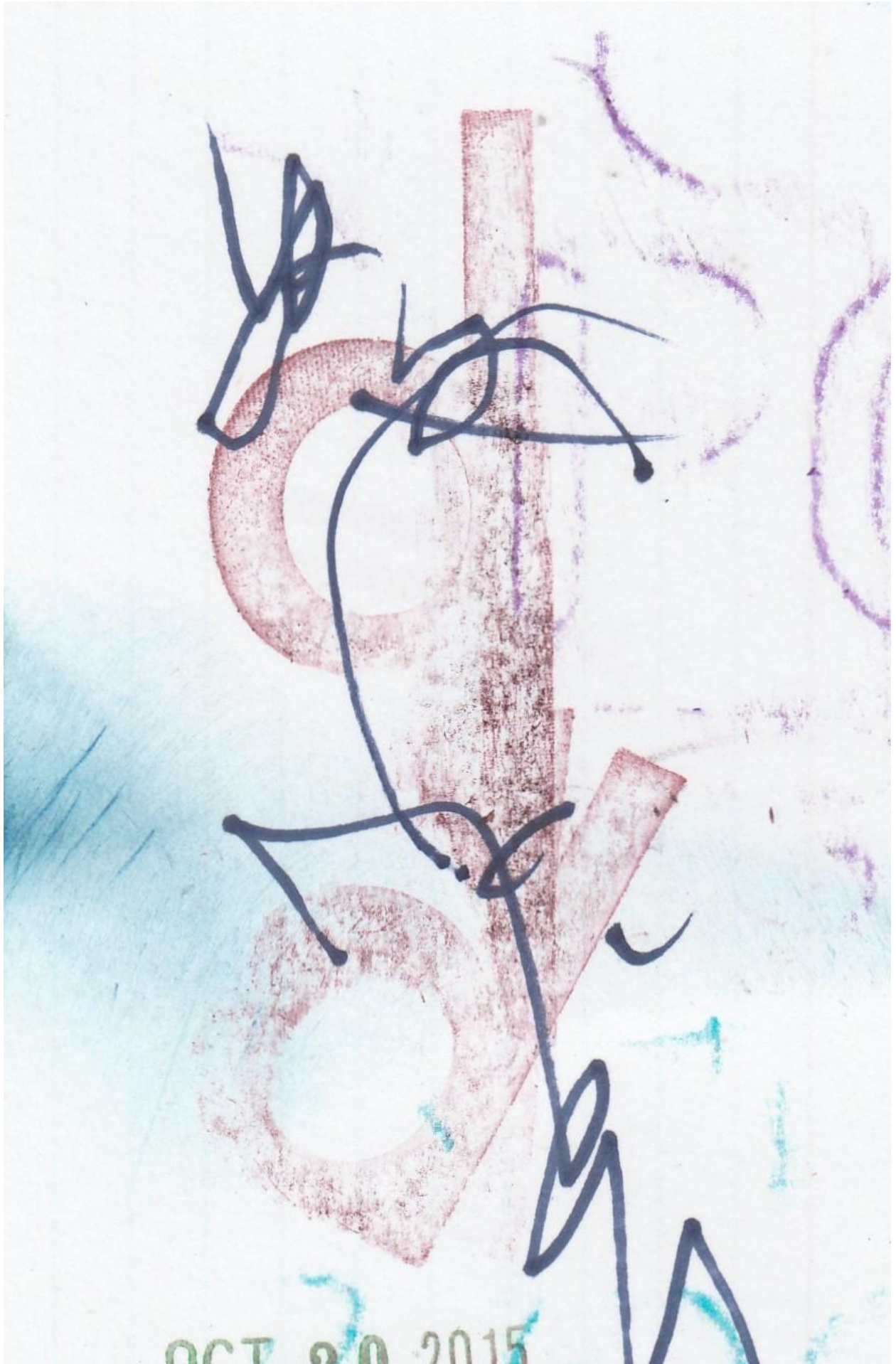












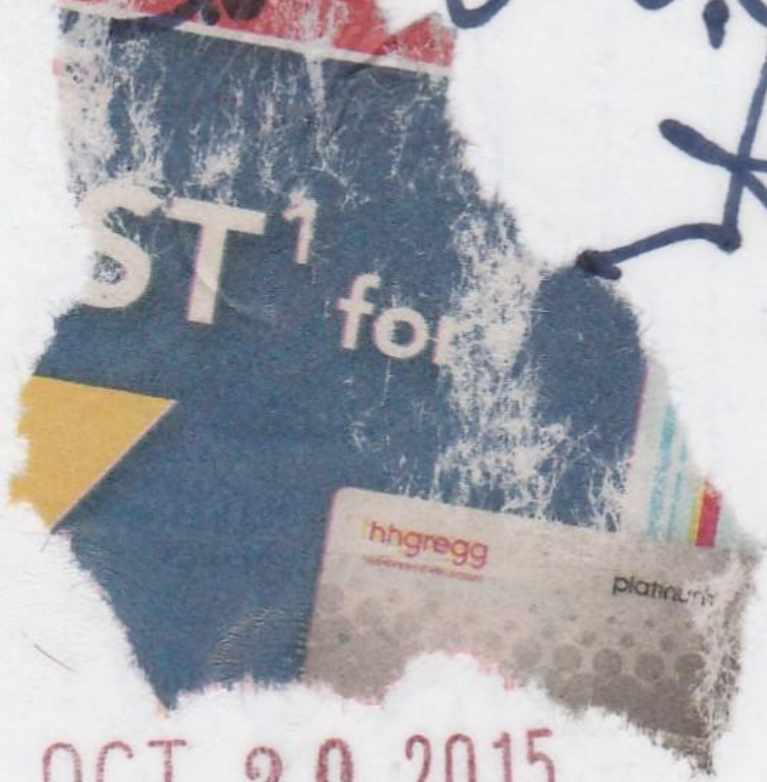
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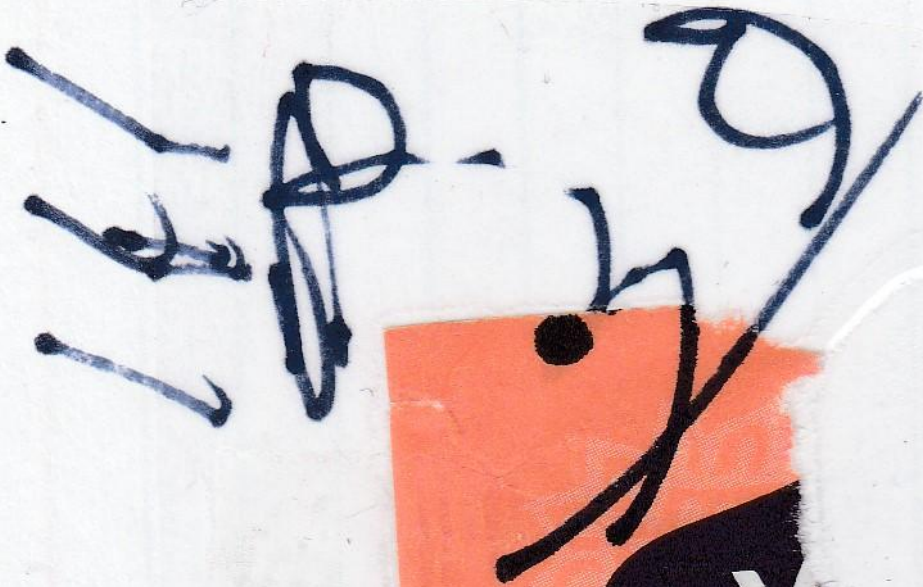
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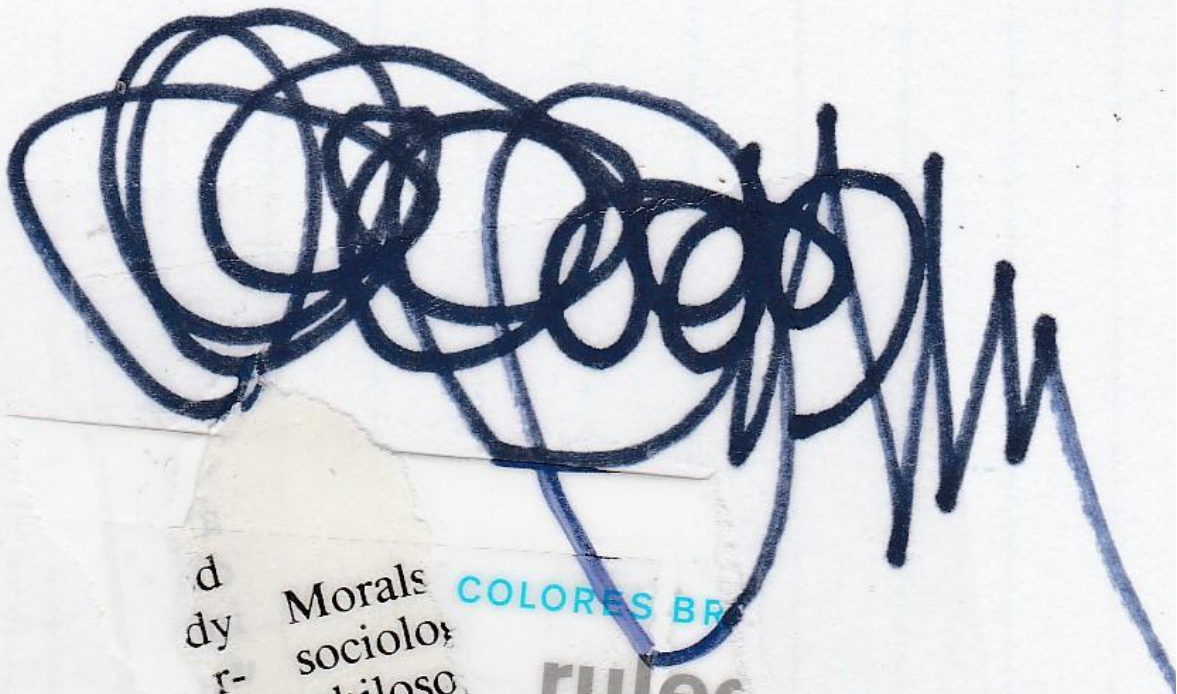
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